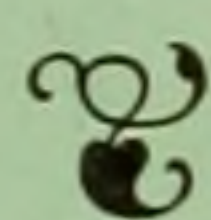


# American Cinematographer

*Published by the American Society of Cinematographers, Inc.*



## DEDICATION NUMBER



¶ Commemorating the opening  
of the headquarters of the  
American Society of Cinema-  
tographers in the new Guar-  
anty Building, Hollywood.

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TITLE	PHOTOGRAPHED BY
Empty Hands	C. Edgar Schoenbaum
The Breath of Scandal	Harry Perry, <b>member A. S. C.</b>
Butterfly	Ben Reynolds
Flirting with Love	T. D. McCord
The Fortieth Door	Not Credited
Rainbow Rangers	Ross Fisher, <b>member A. S. C.</b>
Tiger Thompson	Henry Sharp, <b>member A. S. C.</b>
Sinners in Silk	John Arnold, <b>member A. S. C.</b>
K—The Unknown	Chas. Stumar, <b>member A. S. C.</b>
The Desert Outlaw	Jos. Brotherton, <b>member A. S. C.</b>
Paying the Limit	Geo. Crocker
Messalina	Alfredo Lunci
A Soul's Awakening	A. Brown
American Manners	Wm. Marshall, <b>member A. S. C.</b>
Riding Double	Jacob Badaracco
Daring Chances	Harry Neuman
The Speed Spook	Charles Gilson and John Geisel
It is the Law	Geo. W. Lane
Unseen Hands	Not credited
The Iron Horse	George Schneiderman, <b>member A. S. C.</b>
Dynamite Smith	Henry Sharp, <b>member A. S. C.</b>
The Female	Alfred Gilks, <b>member A. S. C.</b>
The Navigator	Byron Houck and Elgin Lessley
Lily of the Dust	Alvin Wyckoff
Captain Blood	Steve Smith, Jr., <b>member A. S. C.</b>
Wine	John Stumar, <b>member A. S. C.</b>
His Hour	John Mescall
Sinners in Heaven	Henry Cronjager, <b>member A. S. C.</b>
Merton of the Movie	Karl Brown, <b>member A. S. C.</b>
Her Own Free Will	Roy Hunt
Battling Buddy	George Meehan, <b>member A. S. C.</b>
Circe, Enchantress	Oliver T. Marsh
Tarnish	Arthur Miller and Billy Tuers
One Night in Rome	R. J. Bergquist
Measure of a Man	Jackson J. Rose, <b>member A. S. C.</b>
Passion's Pathway	Not credited
Open All Night	Bert Glennon, <b>member A. S. C.</b>
The Man Who Came Back	Lucien Andriot
Another Scandal	Dal Clawson
The Alaskan	James Howe
The Sunset Trail	Jackson J. Rose, <b>member A. S. C.</b>
Oh You Tony	Dan Clark, <b>member A. S. C.</b>



# American Cinematographer

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## A. S. C. Occupies New Offices



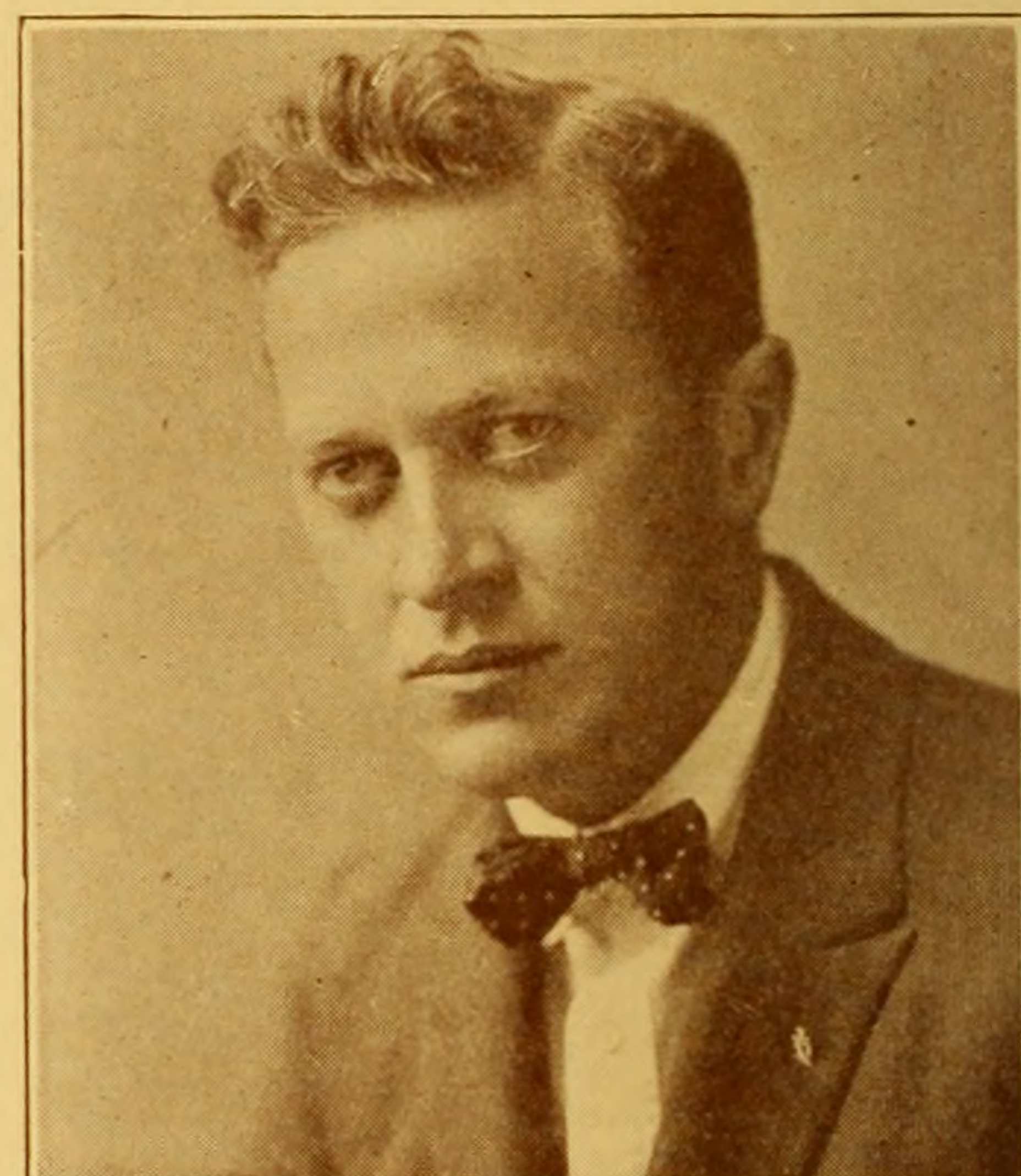
American Society of Cinematographers Remove to New  
Guaranty Building Headquarters



GAETANO GAUDIO, *president*,  
A.S.C.



HOMER SCOTT, *vice-president*,  
A.S.C.



GILBERT WARRENTON, *vice-president*, A.S.C.

The American Society of Cinematographers has removed to its offices on the twelfth floor of the Guaranty Building, Hollywood Boulevard and Ivar streets, Hollywood. While the A. S. C. headquarters have not as yet been formally opened, the Society business as well as that of the *American Cinematographer* is being handled at the new address.

With the removal to the \$15,000 offices, A. S. C. members have been dealing in retrospect over the humble beginnings of cameramen's organizations which date back to as far as 1913 in California and to a similar period in New York. Not only were the meeting places of the pioneering cameramen of a very modest nature, but the very existence of such a thing as a meeting was a matter to be dealt with most secretly for the powers that were—the Motion Picture Patents group and others—frowned on any thing that carried the slight-

est suggestion of independence in the industry.

H. Lyman Broening, A. S. S., relates that it was in the summer of 1913 that the first attempts were made in New York City to found an organization among cameramen.

### *Origin*

"Anonymous notices," Broening states, "were sent out to as many cameramen as it was possible to reach, with a request that they reply to a certain office in the Tribune Building. A few straggling replies were received and a meeting was decided upon. The eventful evening finally came. Heinebund Hall, at Thirty-fourth street and Eighth avenue, was the trysting place. Thirteen men appeared, each a stranger to all the others and with no definite idea as to why they were there. After a few anxious moments a waiter came in and distributed a paper to each that read, 'This meeting is yours.' Then things began to

happen. A temporary chairman and officers were appointed from among the small group and they proceeded to get together.

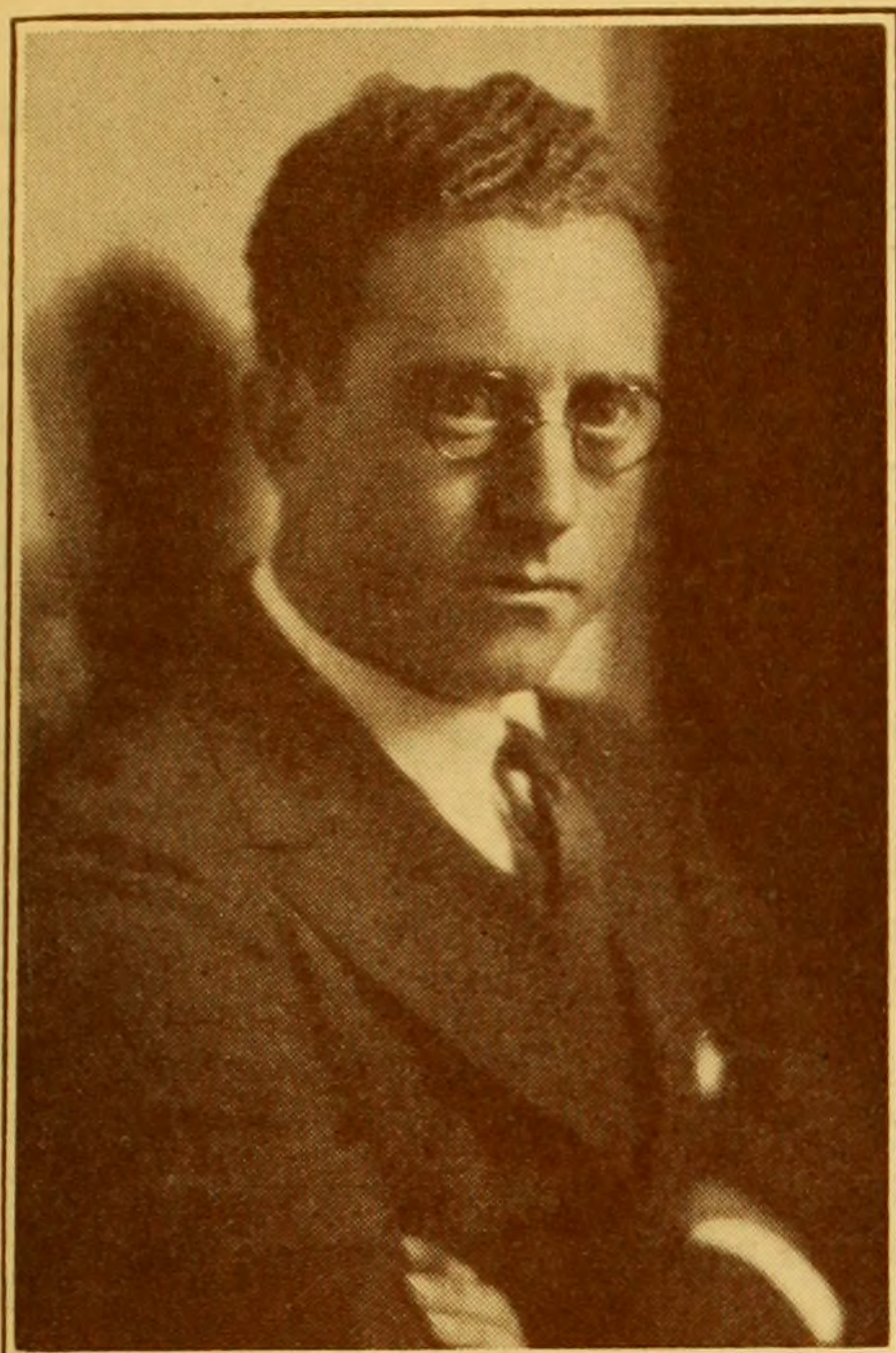
### *In Secret*

"Lest there be opposition by the producers the meetings were secretly carried on regularly for six months and, with the establishment of a friendly interest among the cameramen, 'The Cinema Camera Club' made its debut into motion picture society. The expected opposition never materialized and with a rapidly increasing membership quarters were opened in Columbus Circle. The next move, in 1915, was to the Times Building where the club roster climbed to the great number of more than 120 members."

### *Deteriorate*

This great number of members, however, tended toward the dying out not only of the New York organization, but





VICTOR MILNER, *secretary*,  
A.S.C.

been proved by the success that the A. S. C. has attained in the six years of its identity. At the dawn of the seventh year, in fact, the Society is found stronger than ever before—strong enough, in truth, to do a thing that would have been regarded as a sheer impossibility in the history of the other organizations, namely, to be so sure of its future as to make the investment that it has in the Guaranty Building in Hollywood.

The first struggling attempt of the cameramen to form a "club" may be theoretically regarded as the initial milestone in the establishment of cinematography as such. In other words, the calling had never theretofore been appraised as of sufficient stability as to merit it the name of a profession—much less to form a professional organization as members of such a profession.

### *Century Ago*

Cinematography, however, had its real beginnings, it is claimed, more than a century before the period in which the cameramen got their first "club" under way. It was then that the Frenchman, Plateau, built an optical toy that was the forerunner of the "Zoetrop" or "Wheel of Life." In 1840 one Ducos was given a patent in France on a machine that was said to have been similar to the "Zoetrop."

### *Muybridge*

The initial essay at cinematography is generally credited to Edward Muybridge, who strangely enough made his attempts in California under a wager with Leland Stanford, founder of Stanford Univer-



CHARLES J. VAN ENGER,  
*treasurer*, A.S.C.

sity. The contention of the wager, and of Muybridge's experiments, had to do with the belief that a trotting horse left the ground completely at one point in its running. Lining cameras along a race track, Muybridge arranged so that when the horses passed each camera they would step on a string and release the shutters. Wet plates of the greatest known rapidity were used. Muybridge recorded one movement of the horse. Had he carried out his experiment through the period of one minute, 720 cameras would have been required. Later, in the eighties, Muybridge prosecuted his experiments with use of dry plates.

### *Edison*

In 1887, the basic idea of making and projecting motion pictures came to Edison and when in 1889, the Eastman Kodak Company was moving toward perfection in its experiments with film for

(Continued on page 17)

similar conditions proved fatal to the original Static Club, which got under way in Los Angeles in 1913 and which, by sanction of the Superior Court, later changed its name to the Cinema Camera Club—to conform with the title of the New York body.

### *Rigid Foundation*

Before the end of 1918 had been reached in Los Angeles, it became apparent that a cameramen's organization, if it was to be successful, had to be organized on a more rigid and stringent foundation. It was then, in the latter part of 1918, that the American Society of Cinematographers came into being, with ideals briefly expressed in a strict mode of invitational method of membership entrance, and further summed up in the motto, "Loyalty, Progress, Art." The rigid requirements originally set for the A. S. C. membership proved the salvation for the existence of a cinematographers' society, as has



# Pioneering a New Canyon Paradise

By Dan Clark, A. S. C.

A. S. C. Member Carries Camera into Land that Proves Virgin Pictorial Ground



*What Clark's camera caught.*

In all my experiences there have been none so interesting as that I underwent while filming "The Deadwood Coach" with Tom Mix, Lynn Reynolds directing. Our location took us to Zion and Brice Canyon in Southern Utah, which I will, in a meagre way, describe. The point of entrance to both Zion and Brice Canyon is Cedar City, Utah, on the Union Pacific R. R. From there we invaded Zion Canyon which hitherto had never been touched by the motion picture camera.

After a trip southwest of about five hours from Cedar City, on dirt roads, across country considerably like any other desert, we arrived at the gates of Zion Canyon, a newly acclaimed national monument and one which, I believe, is destined to become one of the foremost in America.

## *Rock Formations*

The rock formations in Zion Canyon are a great deal like those in the Yosemite Valley except that the former has more principal peaks and points and is larger in proportion than Yosemite Valley proper. The mouth of the canyon is about a mile wide at the entrance, narrowing down 15 miles above to a gorge less than fifty feet in width and about

2500 feet high. The intervening distance is broken up by numerous formations resembling Glacier Point and Three Brothers in Yosemite Valley.

## *Coloring*

The coloring of the formations

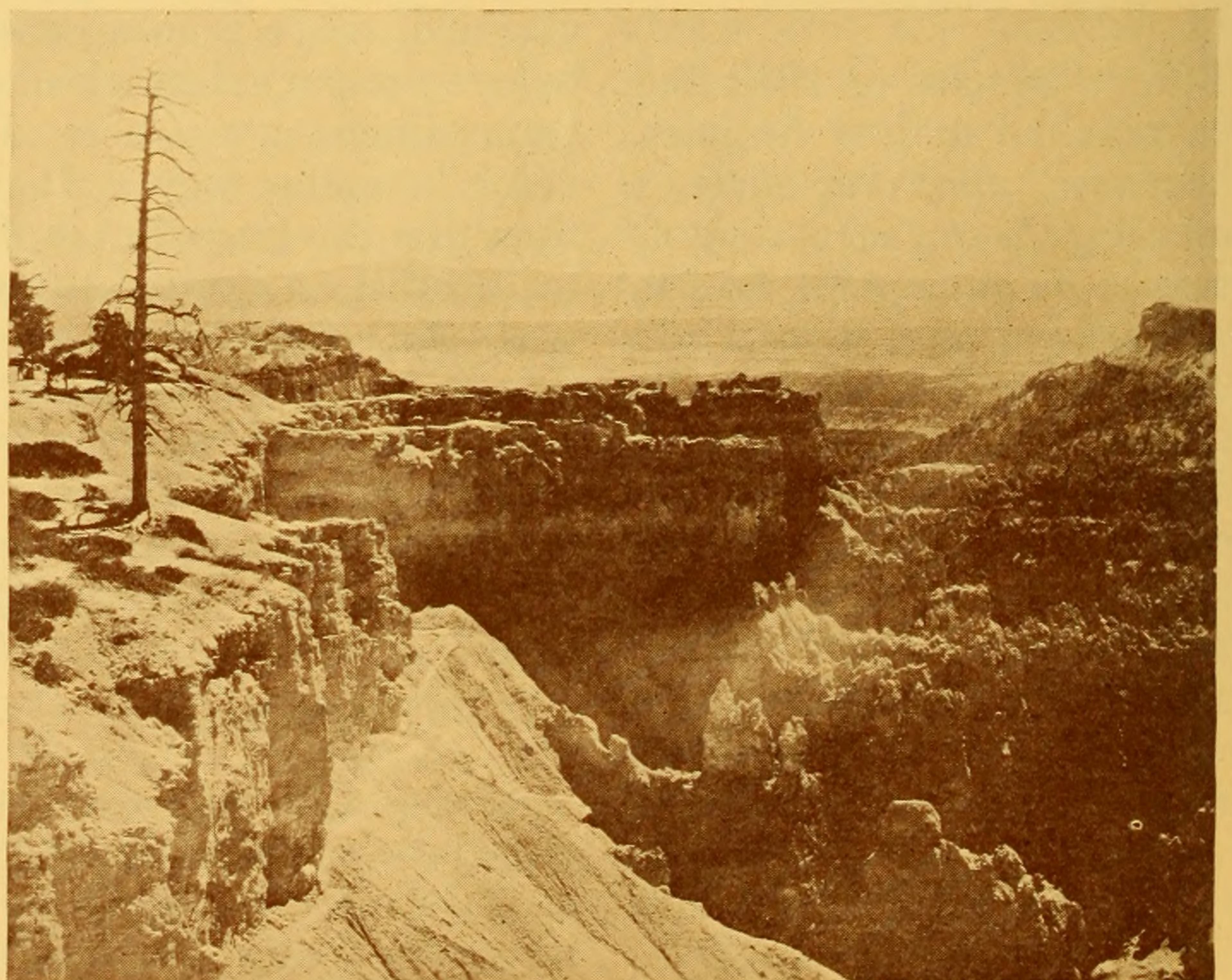
varies from red to white while the formations in Yosemite are more of the granite nature. Zion Canyon is barren in appearance as compared with Yosemite, not being so thickly wooded. However, on the summits and in the floor of the canyon, plenty of foliage is in evidence such as various species of pine, birch, elders, etc. The canyon is the course of the Virgin River which is nearly as large as the Merced out of Yosemite. It differs, however, from the Merced, in that the Merced is crystal clear while the Virgin is muddy. The north and south fork of the Virgins combined are about the size of the Merced River.

## *Backgrounds Excellent*

In Zion Canyon we photographed about seven days and found that photographic conditions were very favorable, backgrounds excellent for that type of stuff and in all had very pleasing results.

After returning to Cedar City and taking a course that inclined to the southeast, we proceed to Brice Canyon, a distance of about 90 miles, which is also a virgin territory, photographically speaking. It, like Zion Canyon, has never before been used as background for a motion picture

*(Continued on page 17)*



*Another pictorial jewel*



# The Publicity Man and the Cinematographer

"Wampas" President Gives Points on Cinematographer's Possibilities in Publicity.

By **Harry D. Wilson**  
President, Western Motion Picture Advertisers  
(THE WAMPAS)

Camera Artist Declared to Offer Great Potential Field for Press and Publicist

Just what is the reading public interested in most insofar as the motion picture industry is concerned?

This question, if not given serious consideration, is easy to handle and answer. The public, one would be prone to say, is interested in reading about the stars of the cinema, their activities, their new pictures—little personal gossip stories—in fact, anything that pertains to a celebrity.

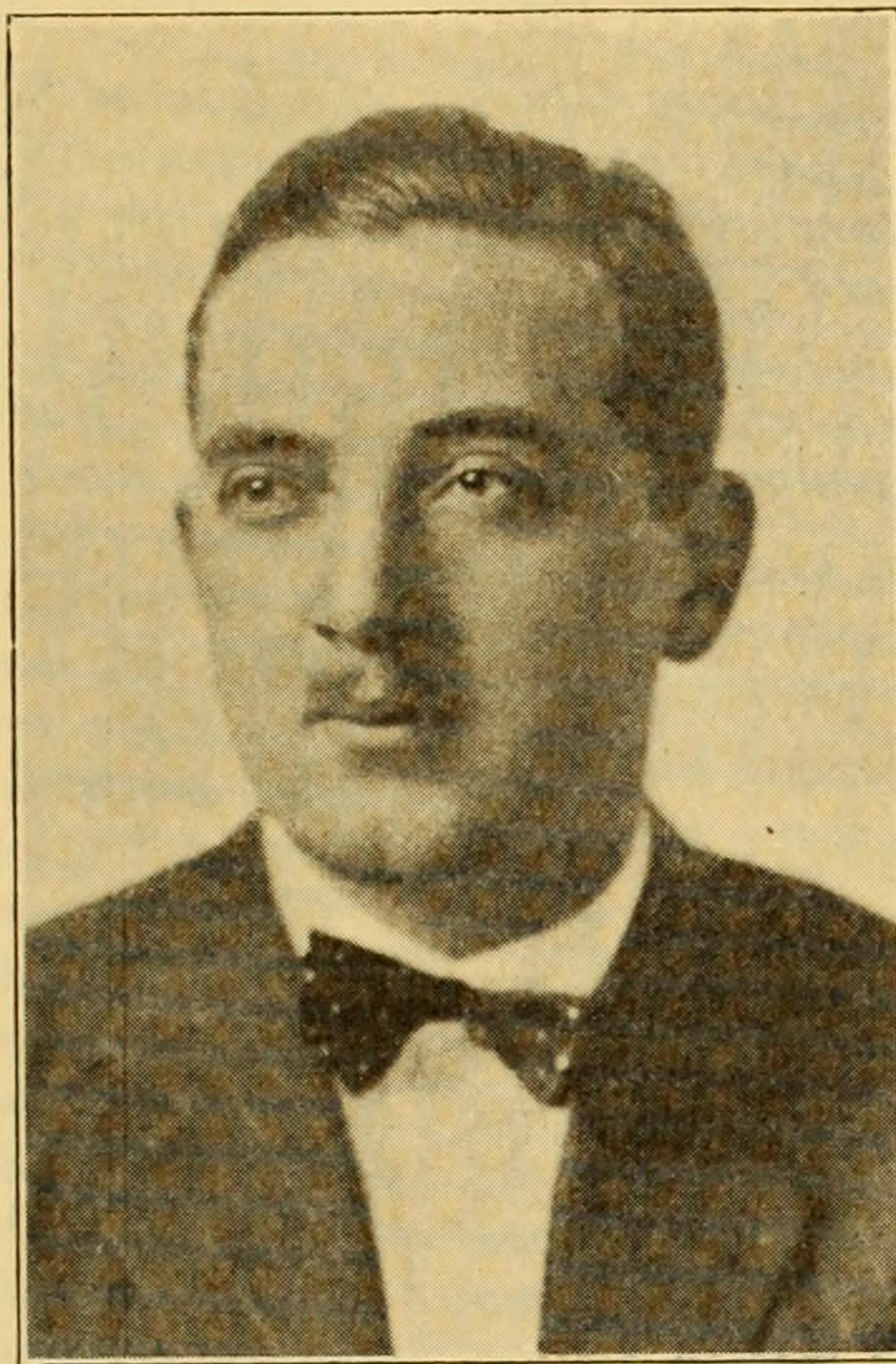
## Other Angles

But if the question is given serious thought, there are many other angles of the motion picture that are interesting to readers of newspapers. Not every purchaser of a paper cares what a woman star did today or how many miles a male star ran before breakfast. Many readers like to know of new angles from a camera standpoint. Readers like to know of new discoveries in the camera field. There are millions of men and women interested in amateur photography. They love the thought of learning something new about making pictures. The lives and activities of stars are not their only reading matter.

## No Easy Task

If I were publicizing a cameraman, I would be free in the beginning, to admit it is not an easy task. Procedure entirely foreign to that used in the instance of a star or player would have to be enacted.

I would impress upon my



HARRY D. WILSON

cameraman of the necessity of continual study of his art—experimenting at every opportunity.

## A Field Overlooked

Newspapers are always willing to accept and give prominence to stories that contain news regarding a new discovery and there are thousands of readers anxious to learn of these new discoveries. While the motion picture industry has grown from that long used term "infancy," there is still ample room for enlargement of ideas and discoveries, particularly from the cameraman's angle. Not long since, a cameraman discovered a means of lessening klieg eyes. The story sent out was a brief notation of this fact. If treated properly, this would have made an excellent feature news story, would have been covered by syndi-

cate and wire services and the man in the case would have received an abundance of legitimate and constructive exploitation for his work.

## Constructive Material

Constructive publicity has come to be a thing desired by all editors. The day of false drowning and bringing animals into hotel rooms are over. The 20th-century publicity man has become a working partner of the editor. He realizes more and more the editor's point of view and the editor in turn, has learned to appreciate the cooperation now existing between his paper and the press representatives.

## Dwell On Photography

Beautiful photography is another asset for a cameraman. Every cameraman likes to obtain excellent photographic results from his work. If more time were spent by press representatives on dwelling on facts regarding the photography obtained in productions, readers would cherish these stories, for as I have said, there are other things just as important as the color of a gown worn by a star in a scene or the athletic prowess of a male star.

## Treated Too Lightly

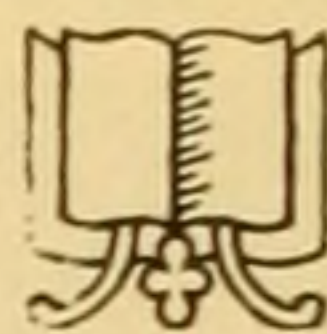
The cameraman is about as important a spoke in the film wheel as any other necessity. In fact, without the camera, there would be no motion pic-

(Continued on page 16)



# American Cinematographer Led Fight on Fake Promoters; Advertising Clubs Take Up Torch

Made First Successful Step  
to Squelch Activities of  
False Film Representations



Played Searchlight on Tac-  
tics of Charlatans. Officials  
Took Legal Action as Result

*A recent bulletin of the Associated Advertising Clubs of the World attacking the methods of fraudulent sales of motion picture stock and warning communities remote from film production centers to be on guard against promotion companies that do not operate in good faith, is being constructed as highly commendatory of the work of the Will Hays organization toward a similar end.*

*Readers of the AMERICAN CINEMATOGRAPHER will be interested in the intensified attention given the inland community stock-seller, especially in view of the fact that this publication definitely took the lead against the shady operators months before similar matters were given organized effort in other quarters.*

*While the AMERICAN CINEMATOGRAPHER did not attend its successful, though brief, "crusade" against the film promoters with the blare of trumpets, the results which this publication attained not only aroused the authorities of a leading Middle Western state but served to direct attention to situations which too long had been moving toward the end of discrediting the motion picture business, in general, in cities and towns not sophisticated to the ways of cinema production.*

*It is now more than a year ago since this publication brought to light the operations of an organization known as "The Independent Motion Picture Producing Company," which, operating in Dayton, Ohio, had set out to convince that section of Ohio that it was an ideal center of film production—and, incidentally, to allow the good citizens of Dayton to become "associated" with the "enterprise."*

*This publication revealed the outfit's gross misuse of names, among which were some of the most noted on the screen. It further threw considerable light on the pretensions of the "supervising director" of the outfit—who,*

*in a lengthy letter to the editor of the AMERICAN CINEMATOGRAPHER, even went to the extent of vouchsafing that he, on behalf of the cameraman's welfare, had used his "influence" with the New York Morning Telegraph with which newspaper, he stated, he was "connected" at the time. But the "supervising director's" claims in this direction were likewise shattered by a wire from the managing editor of the Morning Telegraph to the effect that the man, who had set out to make Dayton another Hollywood, had solicited advertisements for the New York paper for a period of two weeks, but who had "never influenced the Morning Telegraph to do anything."*

*Handicapped by the fact that it was three thousand miles away from the scene of the promoter's activities and further by the fact that it is a monthly publication, the AMERICAN CINEMATOGRAPHER had, before its next issue appeared, literally "chased" the misleading company out of business. On reading the expose in this publication, Albert H. Scharrer, prosecuting attorney of Montgomery County, forthwith requested the Ohio state securities commission to revoke the stock selling license of the company in question, basing his action primarily on the information which had been gathered by this magazine. In fact, in his official communication to the commission, Prosecutor Scharrer referred directly to the AMERICAN CINEMATOGRAPHER. To his honor as well as to that of this journal, in its own field, fell the distinction of having been the first public official to squelch the manipulations of an outfit, against the like of which the Hays organization is now said to be up in arms. Needless to say, the entire affair, once the lid had been removed from the pot by this publication which assembled its information some three thousand miles away, created something of a sensation in Dayton, the local newspapers devoting eight-column streamers to the revelations.*

*The statement of the Advertising Clubs follows:*

*"The rapid development of the motion picture industry to its present status as one of the largest in our national life is worthy of consideration by all business men. Its relation to the civic activities of practically every village, town and city is very close. The popularity which it has achieved through its ability to entertain and instruct the great masses is outstanding. All classes of citizens are interested in motion pictures because their appeal is universal.*

*"In its commercial and financial phases, the industry has been recognized as a business which has come to stay. Its history has many analogies with the growth and development of our older industries which in their turn were improperly exploited by promoters. Today, the motion picture business, when properly and efficiently conducted by experienced management, is a safe and sane investment receiving the support of banking and other financial institutions.*

*"Trading upon its inherent qualities and wide appeal, imposters are attempting to defraud the public through misleading references to the success which has accompanied the growth of the industry. Quite unwittingly, the valued endorsement of various Chambers of Commerce throughout the country has been given to the promoters of certain motion picture enterprises which not only do not deserve such support, but, on the contrary, should be most heartily condemned.*

*"From time to time, notice reaches us of cases where the local Chamber of Commerce instead of protecting its community has been placed in a position of embarrassment upon the subsequent discovery that the motion picture promotion so enthusiastically endorsed was, in fact, a 'South Sea Bubble.'*

*"There is nothing particularly new or startling in the statement that many citizens have been victimized by unscrupulous promoters, but you should know of this new and unwilling consort of the promoter—motion pictures.*

*(Continued on page 18)*



# Making Motion Picture Titles

By J. I. Crabtree  
Eastman Research Laboratory

From Transactions,  
Society of Motion  
Picture Engineers

A motion picture title may be defined as the reading matter interspersed between the scenes in order to assist in a better understanding of the picture. As a result of refinements in scenario writing, and in acting, the modern photoplay requires less verbal description than formerly, the tendency being to make the picture "speak for itself" as far as possible. This cutting down of the quantity of title matter has resulted, however, in a marked improvement in quality, especially in the direction of more artistic lettering and the addition of suitable backgrounds, especially in color.

## *The Nature of a Title*

Title matter as seen on the screen usually consists of white lettering on a more or less dark background. Black letters on a white background are rarely seen. The dark background gives increased visibility of the lettering with a minimum of eyestrain while the dark background prevents a sudden change in screen brightness which would result if a white background title succeeded a dark interior scene. In this connection there is a growing tendency to eliminate the extremely contrasty titles formerly in vogue by the use of backgrounds of lighter density so that the screen brightness more nearly approaches the integrated screen brightness existing with the average scene.

## *Classification of Titles*

Titles may be classified as follows:

1. Uniform background titles.
2. Illustrated background titles.
3. Titles with relief lettering with either plain or illustrated background.
4. Scroll titles having either uniform or illustrated backgrounds with or without relief lettering.
5. Animated titles.

### I. UNIFORM BACKGROUND TITLES

A motion picture title is made by photographing the copy by means of reflected or transmitted light. The copy may consist either of printed matter or hand lettering on an opaque or translucent support. The lettering may be either black on a white or translucent ground or vice versa according as a direct positive for insertion in the positive print, or a negative (indirect title) for insertion in the negative proper is required.

## *Direct and Indirect Titles*

A direct title is one which is made directly on positive film by photographing either black lettering on a white card by reflected light or black lettering on a transparent support by transmitted light. If only a few copies are to be made it is more economical to make direct titles because the necessity of making an intermediate negative is eliminated, although insertion of positive titles in the positive print introduces an abnormal number of splices. If a number of copies are desired or if a minimum number of splices are required in the print then it is necessary to make a negative title which is inserted in the negative proper before printing.

When making direct titles on positive film it is necessary to photograph through the base; that is, the base side of the film should face the lens. This reversal of

the film in the camera gate is unnecessary if a reversing prism is used before the lens or if transparencies are copied, since these can be reversed before the illuminator. When photographing through the base of the film the image lies chiefly in the under layers of the emulsion so that development of the image is somewhat retarded and it is not possible to secure quite as much contrast under given conditions as when photographing directly on the surface of the emulsion, although this difference is not of great practical importance.

In case positive film with tinted base is used for making direct titles by photographing through the film base, the screening effect of the colored base must be compensated for by a proportionate increase in exposure. The relative exposure necessary under identical conditions with the various Eastman tinted bases is as follows:

<i>Nature of Tinted Base</i>	<i>Relative Exposure</i>
Ordinary Positive	1
Red	Very great
Pink	1.75
Orange	4.0
Amber	7.0
Yellow	8.0
Blue	1.0

When using a reversing prism or when photographing the copy by transmitted light, variation of the exposure with the different bases is, of course, unnecessary.

## *Reflected and Transmitted Titles*

The advantage of making titles by transmitted light as against reflected light may be tabulated as follows:

1. It is possible to secure greater contrast when photographing by transmitted than by reflected light for the following reason:

The whitest paper obtainable reflects only about 70% of the incident light while the blackest ink reflects about 2%, so that the contrast between the background and the lettering is 1 to 35.

In the case of a transparency consisting of clear lettering on a background having a photographic density of 2.0 which transmits one-hundredth part of the incident light, the contrast is about 1-100 or nearly three times that of the best result obtainable by reflected light. Although it is seldom necessary to secure maximum contrast, in choosing between two methods of working the one capable of giving the most contrast should be chosen.

2. The tendency of the lettering to veil over is a minimum. An average title has a background density of 1.5 to 2.0, but when making direct positive titles by reflected light, especially if the lettering is small, the letters "fill in" or become veiled if sufficient exposure is given to secure a background density of this order. For making direct positive titles the transmitted light method is strongly recommended, because it is capable of giving high contrast with comparative ease.

3. Compound and background titles are readily made by superimposing two transparencies without the necessity of double exposure as is the case with reflected titles.

4. When making direct positive titles on tinted base it

(Continued on page 19)



## The Editors' Lens - - - - - *focused by* FOSTER GOSS

- ¶ To those who have observed the progress of the motion picture industry, the opening of the headquarters of the American Society of Cinematographers in the new Guaranty Building in Hollywood assumes the proportions of a milestone in the history of the cinema.
- ¶ Certainly the coming of the new A. S. C. establishment signalizes the progress of the cinematographer and cinematography alike. It was to further such progress that the American Society of Cinematographers was brought into being some six years ago, at which time the ideals of the newly formed organization were crystallized in the motto, "Loyalty, Progress, Art."
- ¶ That those ideals have been brought to consummation may be appreciated not only from the contemplation of the monument that the Society as such has caused to be erected in the Guaranty Building to further establish its identity, but they are more visibly illustrated by the contributions of A. S. C. members to the film art since the formation of the American Society of Cinematographers.
- ¶ Consider what progress cinematography has made since 1918. If it weren't for its continual broadening process—guided by the cinematographer himself—would there have been possible such pictures as "The Covered Wagon," "The Four Horsemen," "Robin Hood," "The Thief of Bagdad," "The Sea Hawk," "Captain Bolod," "Abraham Lincoln" or a score of others? Such productions do more than speak for their own particular cinematographer. They are indicators of the superior cinematography that has generally found its way into all pictures, whether they be large or small. It is worth while to point out, however, that all of the aforementioned productions were photographed by A. S. C. members as were virtually every one of the others that have proved important successes since the founding of the Society.
- ¶ With a past that is already filled with the pictorial achievements of its members, the American Society of Cinematographers shows in no uncertain manner the beneficial effect that its existence has had on the industry as a whole. True enough, big pictures no doubt would have been produced if the A. S. C. had never functioned at all—but would those same pictures have achieved their artistic heights without the presence of that grade of finished cinematography that the Society successfully set out to encourage



and promote? Need it be said then, that the importance of the A. S. C. has long since been recognized in the industry—the success and future of which needs must always be basically guided and governed by the progress of cinematography.

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¶ Echoes of a movement which the *American Cinematographer* carried to triumphant conclusion against a questionable film promotion outfit in Dayton more than a year ago, are suggested in a report of the Associated Advertising Clubs of the World carried elsewhere in this issue.

¶ Before the motion picture business had showed any signs of being aroused to the detriment that was being worked against it by the fraudulent companies, this publication in its short campaign definitely demonstrated that the misbehaving parties can be brought to justice, if only the effort is made and the courage is present to do so. It was not a light task for the *American Cinematographer*, a publication that is issued monthly, to achieve the honor of being the first to remove the film promotion menace from a community like Dayton—and in so doing to free the industry of that particular menace. But with a patience and a thoroughness of investigation which brought out facts which the Ohio authorities could not overlook, it made the expose of the parties a comparatively simple affair—with the result that Dayton has not since (as it had been before) been bothered by such get-rich-quick cinema schemes.

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¶ The *American Cinematographer* wishes to commend the management of the Criterion Theatre, Los Angeles, and Frank Lloyd on the "A. S. C. Night" which was recently held at the Criterion, where "The Sea Hawk" was showing at the time.

¶ Such a spirit on the part of theatre and producer is indeed gratifying to the cinematographer who sees therein the recognition of his strivings which have not always been given cognizance in all quarters.

¶ Let it be prayed that occasions such as which the Criterion and Mr. Lloyd set aside will come again from time to time in the future, so that the public may have presented to it some symbol of the prestige which the cinematographer commands among his own people.





PHILIP H. WHITMAN, A.S.C.

# Manhattan Mutterings

By PHILIP H. WHITMAN, A. S. C.



¶ *Being mumblings heard by an A. S. C. member in rumbling and rambling about old New York town.*



## *Another One Arrives*

¶ Faxon Dean, A. S. C. breezed into the "village on the subway" last week to take up the photographic reins on Joe Henabery's new picture for Famous Players-Lasky. Tom Meighan will star, the title of the production being "Tongues of Flame."

## *Finishes*

¶ Roy Overbaugh, A. S. C. has completed photography on "Classmates," the Richard Barthelmess production which was directed by John Robertson. It is understood that Roy secured some unusual photographic effects and the preview is looked forward to with a great deal of anticipation.

## *Home Sweet Home*

¶ Exit Frank Good, A. S. C. Having finished the photography on "The Rag Man," Jackie Coogan's latest, Frank packed the old kit bag and taking the

family with him, left for the coast. While here he secured some excellent photography but did not acquire a New York accent, Derby hat or walking stick. Good luck, Frank, old boy! Don't drop the old kit bag.

## *Lauded*

¶ Henry Cronjager, A. S. C. is receiving the congratulations of his fellow workers over the excellent notices he received on his last picture, "Sinners In Heaven," directed by Alan Crosland for Famous Players-Lasky.

## *Sails Soon*

¶ John Seitz, A. S. C. who has been marking time here pending the completion of plans for the next Rex Ingram production, expects to sail for Europe soon. It is understood that Mr. Ingram's new story will be by Blasco Ibanez, author of "The Four Horsemen" and will feature Alice Terry. Both exteriors and interiors will be taken abroad.

(Continued on page 15)





Reginald Lyons, A. S. C., has finished the filming of "The Man Who Played Square," a Fox production, starring Buck Jones and directed by Al Santell. Wanda Hawley played the feminine lead. Reggie reports a "delightful" trip to Sonora, Calif., where the mercury climbed to 98 in the shade.

\* \* \*

H. Lyman Broening, A. S. C., has completed photography on the Warner Bros. production, "The Lighthouse by the Sea," directed by Mal St. Clair. Rin-tin-tin, the dog, was starred. The cast included Louise Fazenda, Charles Mailes, William Collier, Jr., and Douglas Gerard. Lyman developed sea legs in the filming of the production, which was almost filmed entirely at Laguna Beach and at the port, San Pedro, Calif.

\* \* \*

L. Guy Wilky, A. S. C., is filming "Locked Doors," William de Mille's latest production for Paramount. Betty Compson heads the cast.

\* \* \*

Victor Milner, A. S. C., has finished the cinematography on "Learning to Love," a Joseph M. Schenck production starring Constance Talmadge and directed by Syd Franklin. Tony Moreno played the male lead.

\* \* \*

Paul P. Perry, A. S. C., took up the reins where Victor Milner, A. S. C., was forced to drop them and completed the shooting of "Hard Cash," produced by the Erb organization at the F. B. O. studios. Milner was called back to Schenck productions to film the latest Constance Talmadge feature.

\* \* \*

A. L. Gilks, A. S. C., has been seriously contemplating the annexation of a lasso lens in order to catch the cattle, cinematographically, that have been milling before his camera for the production of Paramount's "North of 36," the Emerson Hough epic which is being directed by Irving Willat. Lois Wilson and Jack Holt head the cast.

\* \* \*

Robert Kurrle, A. S. C., celebrated the opening of the deer season with a three day trip which resulted in his bagging a 250 pound buck.

\* \* \*

Tony Gaudio, A. S. C., has completed the filming of "The Lady," the latest Joseph M. Schenck production starring Norma Talmadge, and has gone on his first vacation in many months.

\* \* \*

Ira H. Morgan, A. S. C., is in Tahiti filming the Cosmopolitan production, "Never the Twain Shall Meet." Maurice Tourneur is directing. The cast includes Anita Stewart, Bert Lytell, Huntley Gordon, George Seigman and Lionel Belmore. Before leaving for the island, the company was on location at San Francisco. The outfit is scheduled to return the last of October to Hollywood. The interiors will be filmed at the Metro-Goldwyn-Mayer studios, Culver City.

Perry Evans, A. S. C., has been doing special work on the trick phases of First National's "The Lost World," in co-operation with Homer Scott, A. S. C.

\* \* \*

King Gray, A. S. C., has completed the filming of the latest Larry Trimble production.

\* \* \*

James Van Trees, A. S. C., will leave shortly for New York City where he will film his next First National production, John Francis Dillon directing. Van Trees has been busy for the past several days assembling equipment for use in the big city, over which Phil Whitman, A. S. C., now reigns supreme. Phil promises to be on guard to prevent the boys from selling the Brooklyn Bridge or Long Island to any members of Van Trees' troupe.

\* \* \*

Gilbert Warrenton, A. S. C., has gone to Victorville, Calif., where he will spend several weeks on location for the filming of his latest production at Universal.

## Frank Lloyd, Criterion Hosts at "A.S.C. Night" of "Sea Hawk"

Through the courtesy of Frank Lloyd and the management of the Criterion Theatre, Los Angeles, members of the American Society of Cinematographers recently were the honored guests at an "A. S. C. Night" at the Criterion where Lloyd's production of "The Sea Hawk," which was photographed by Norbert F. Brodin, A. S. C., was being exhibited.

### *Tribute to Cinematographer*

The "A. S. C. Night" was designed to pay tribute in a concrete way to the cinematographer's importance in feature productions—which importance was forcefully illustrated to those present, as well as to all who have viewed "The Sea Hawk," through the medium of the superior cinematography in that production.

### *First of Kind*

Although "nights" of various sorts have become an institution in theatrical circles, the "A. S. C. Night" at the Criterion, thanks to the initiative of Frank Lloyd and of the management of the theatre, was the first at which attention was ever centered on the cinematographer.

Executives of the theatre and of Frank Lloyd productions pronounced the affair a success in every way, and are looking forward to the staging of similar occasions.

### *Johnston in Charge*

Arrangements for the night at the Criterion were conducted by John Le Roy Johnston, director of publicity for Frank Lloyd productions. Johnston, who is a veteran in theatre, production and film exchange matters, was in a large share responsible for the success of the venture.



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## MANHATTAN MUTTERINGS

*(Continued from page 12)**Winter Comes*

¶ No longer are the boys singing "In The Good Old Summer Time" as they take a sail up the sound or a stroll through the park, for be it known that the thermometer in these here parts is taking a fall very similar to the one taken by Firpo in his recent contest with Wills if contest it can be called. A song that should go big right now, at least with eastern cinematogs is "When Will The Sun Shine For Me?" All of the foregoing being just in the nature of a tip so that when the rest of the A. S. C. comes to New York they can don the old red flannels, ear muffs and woolen mittens and bring along a few hundred sun-arcs. However, it may turn warm again as every New Yorker has assured me that the present weather is most unusual, a phrase I haven't heard since leaving Hollywood.

*Under Way At Last*

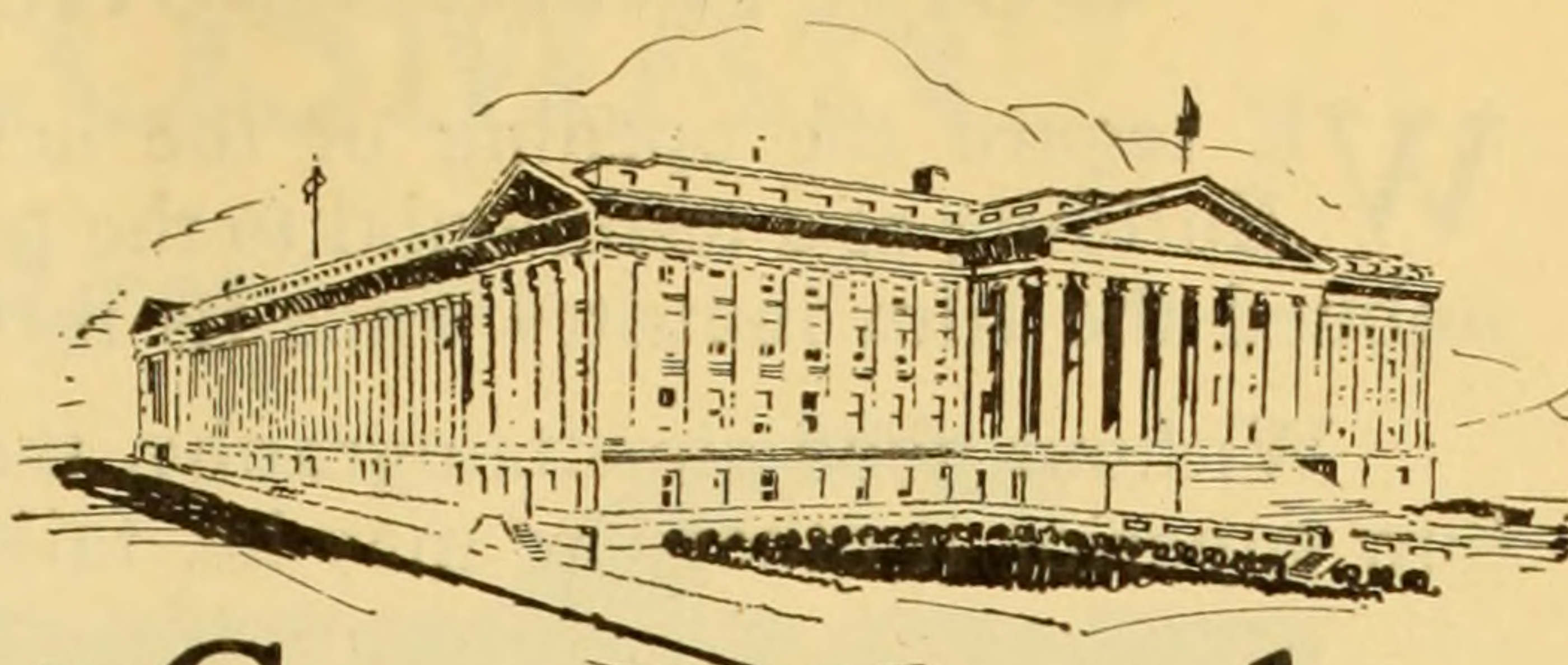
¶ The writer is in receipt of a post card from Kenneth G. MacLean, A. S. C., in Rome that states that production on "Ben Hur" is in full swing. MacLean is in charge of the special photographic effects embracing both miniatures and trick stuff.

*In Paris*

¶ The Gloria Swanson unit of Famous Players-Lasky is busily engaged in Paris on the production "Madam Sans-Gene," her latest starring vehicle. George Webber is in charge of the photography and the plan is to cover both exteriors and interiors over there.

*Some Reply*

¶ The writer witnessed the recent Firpo-Wills fight in Jersey City together with



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## Congratulations to the A. S. C.

**W**E regard the opening of the new A. S. C. offices in the Guaranty Building as a testimonial to the progress with which the cameraman has imbued the film industry since its inception.

Without good cinematography, the motion picture production, no matter how superior it otherwise may be, fails.

But good cinematography does not end when the cameraman takes the negative out of the camera. It is then—when the negative reaches the laboratory—that cinematography attains its crucial stage. To a great degree, the laboratory rules what the public sees.

Play safe (as other important producers are doing), and entrust your negative to Roy Davidge—whose methods, though based on many years of experience, give you the advantage of real progress in laboratory treatment—the same sort of progress that the A. S. C. has brought forth in camera work itself.

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(Continued from page 7)

tures. I think the cameraman and his abilities and work have been treated too lightly in publicity. He is an important factor to the film problem—he should be given

more consideration—far more than he today receives. A good cameraman needs be a good student. He must, in turn, work just as hard for a goal as must the director for a good picture. There are

many publicity angles from a cameraman's standpoint that could be developed in constructive publicity. Let us not forget the man behind the tripod—he is the life of the flickering films—treat his work not too lightly.

(Continued from page 15)

a certain cinematographer whose name shall remain unknown. As the two batlers stepped into the ring the arc lights were turned on so they could pose for pictures. A chap sitting next to us leaned over and asked, "How does Wills look to you?" To which question my cinematographer friend replied, "I don't know old man. I haven't my blue glass with me."

#### *New Ones At Famous*

¶ Four new pictures are in work at the Famous Players-Lasky Long Island

studios. Joseph Henabery is directing "Tongues Of Flame" with Thomas Meighan starring. Faxon Dean, A. S. C., will be at the camera. "The Swan" featuring Elsie Ferguson is being directed by Dimitri Buchowetzki with Alvin Wyckoff on the photographic end. Richard Dix's second starring picture, "Jungle Law" which Paul Sloan is directing is being photographed by Hal Rosson. Allan Dwan is directing "Argentine Love" starring Bebe Daniels, the camera work of which will be in the hands of Roy Hunt.



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## PIONEERING NEW CANYON PARADISE

*(Continued from page 6)*

production, and here we were confronted with one of the most grotesque and amazingly colored settings which it has ever been my pleasure to view.

Brice Canyon is a basin consisting of about 14,500 acres of an inconceivable mass of gorges, pinnacles and minerats of all descriptions, varying from fifty to 1000 feet in height, very vividly colored from red to white. Brice Canyon obtained its

name around 1900, from a ranch owner, named Brice, whose ranch included this basin and who used the basin as a corral for holding stock during his round-ups. It has been recognized as a National Monument only during the past 3 or 4 years. We found it necessary to build stairs and trails down the walls of this canyon in order to enter it to photograph.

Tom Mix, wielding the saw and hammer, built and installed a set of stairs leading down to the first steep incline from the rim of the canyon. From the foot of the stairs to the floor of the canyon, a distance of

about 1000 feet, we dug steps and trails, which enabled us to enter with comparative safety.

### *Good Base*

The Union Pacific operates a camp at the rim of the canyon (an elevation of about 8700 feet) where very good accommodations can be obtained. We found the people in that section to be very accommodating and willing to help us in every way they could.

I have, by no means, described Zion and Brice Canyons as picture backgrounds but I believe that their possibilities are unlimited.

## A. S. C. OCCUPIES OFFICES

*(Continued from page 5)*

motion pictures, Edison had at his disposal a film that would take pictures at the rate of 20 to 40 minutes per second. It was then, in 1889, that the first motion picture camera is recorded as having

been made. The original means of viewing such pictures were through a peephole in a machine called the "Kinetoscope."

It was later that the Edison organization built what is generally said to be the first studio—"Black Maria"—

which was a rectangular wooden structure with a movable roof that could be raised or lowered at will. It was in the early studios similar to these that the motion picture camera was nailed to the floor, and the cast required to act before it accordingly.



## An Announcement....

THE BELL & HOWELL COMPANY is pleased to announce the nature of the new and improved features on their standard motion picture cameras, about which there has been considerable conjecture.

An entirely new focusing arrangement permits the camera, with three simple operations performed from the outside, to be focused either directly upon the film or upon a ground glass, without shifting any part of the camera, without swinging the lens out of position or moving any of the front vignetting attachments. The image remains in an upright position.

Another feature is the removable aperture, permitting the sliding in of masks which are nearer the focal plane than possible heretofore with any camera.

Present owners will be pleased to know that BELL & HOWELL cameras now in use may be remodeled to embody these new improvements, thereby making it possible for them to enjoy the benefits of these new and wonderful feats of motion picture engineering without the necessity of discarding their older models.



### AMERICAN CINEMATOGRAPHER LED FIGHT

(Continued from page 8)

This great industry is now receiving the unflattering attentions of promoters, previously bestowed upon the automobile, oil and other older industries.

"With the acceptance of Will H. Hays of the high executive position of President of the Motion Picture Producers and Distributors of America, Inc., the public very generally began to 'clear' through his office its complaints and criticisms with regard to sharp practices being employed by certain stock promoters, acting schools and scenario schools. In order that the best attention and the most expert handling of such complaints might be obtained, Mr. Hays sought and obtained the services of the National Vigilance Committee of the Associated Advertising Clubs of the World, and the Better Business Bureaus in the leading cities of the country, which are affiliated with the National Vigilance Committee.

"The work of the fraudulent movie promoter is virtually standardized in obtaining the support of the Chambers of Commerce. He enters a city and visits one of the leading citizens who has a more or less attractive-looking daughter. He tells the citizen that his company is going to make this particular community its home. The climate is ideal and the scenery is wonderful. Local talent will be used exclusively, says the promoter.

"Other leading business men of the community have more or less talented sons and daughters, and even wives, and it is no great task for the fraudulent movie promoter to unload his worthless stock on an unsuspecting community. Conditions are more favorable to a movie promoter than to any other type of fraudulent stock salesman.

Movie fans, especially women, feel that they are an integral part of the motion picture industry. They go frequently to see their favorite screen actor or actress and in this manner, to their way of thinking, they become a part of the industry itself.

"Therefore, the fraudulent promoter finds it an easy task to unload stock in a company that never intends to market its product and could not market it were it capable of filming a story. The oil promoter does not have the psychology of a beautiful daughter in his favor. The staid business man can see no romance in placing a beautiful daughter on an oil derrick, but he does fall, and falls hard, for the prospect of seeing his daughter on the silver screen.

"The three leading branches in which the majority of fraudulent promotions and advertising is being perpetrated in the motion picture industry include stock promotions, scenario schools and acting schools.

"In regard to fraudulent promotions it is safe to say that a producer who is seeking funds to finance the production of a picture or pictures, cannot offer a safe investment unless he can show a 'releasing contract' for his picture when completed. Unless proper arrangements for distribution of the picture after its completion have been made, there is small possibility of an investor getting back the cost of the production, to say nothing of the prospect of obtaining a profit.

"Scenario schools predicate the selling of their service on the theory that individuals can be taught to write scenarios which will be accepted by producers of motion pictures. For this service they charge from \$25 to \$150. Scenario writing is not dependent upon instructions for success, but upon ideas, intelligence and imagination. A



scenario can be written on a cuff. The development of this scenario by the motion picture producer may be a very complicated process, as is the case. There have been isolated cases where students of such schools have had their scenarios actually produced, but this outcome has been brought about by intense study on the part of the student and not by the payment of money to the scenario school.

"Certain agencies which hold out prospective employment in motion pictures to the general public, state that such employment may be obtained by taking the acting course which they offer at a price. The producers have undertaken to state that none of these agencies has any influence in the matter of obtaining positions for their 'students.'

"There is a distinct surplus of applicants for minor roles in pictures and the only way in which employment can be obtained is by registering with the casting director at the various studios. Careful investigation by the producers has disclosed the fact that these schools do not serve any useful purpose.

"In handling these situations, it is important that local Chambers of Commerce and similar citizen-organizations co-operate with us and, further, keep in close contact with the newspapers in their communities. Newspapers can be of great service in confining their columns to the publication of items and advertisements concerning propositions which have stood the test of investigation."

## MAKING MOTION PICTURE TITLES

(Continued from page 9)

is possible to photograph on to the emulsion surface without employing a prism by reversing the transparency before the illuminator.

Since it is often necessary to prepare titles from white card copy submitted it is desirable that the title making apparatus should be adapted for photographing either by reflected or transmitted light.

### *The Copy*

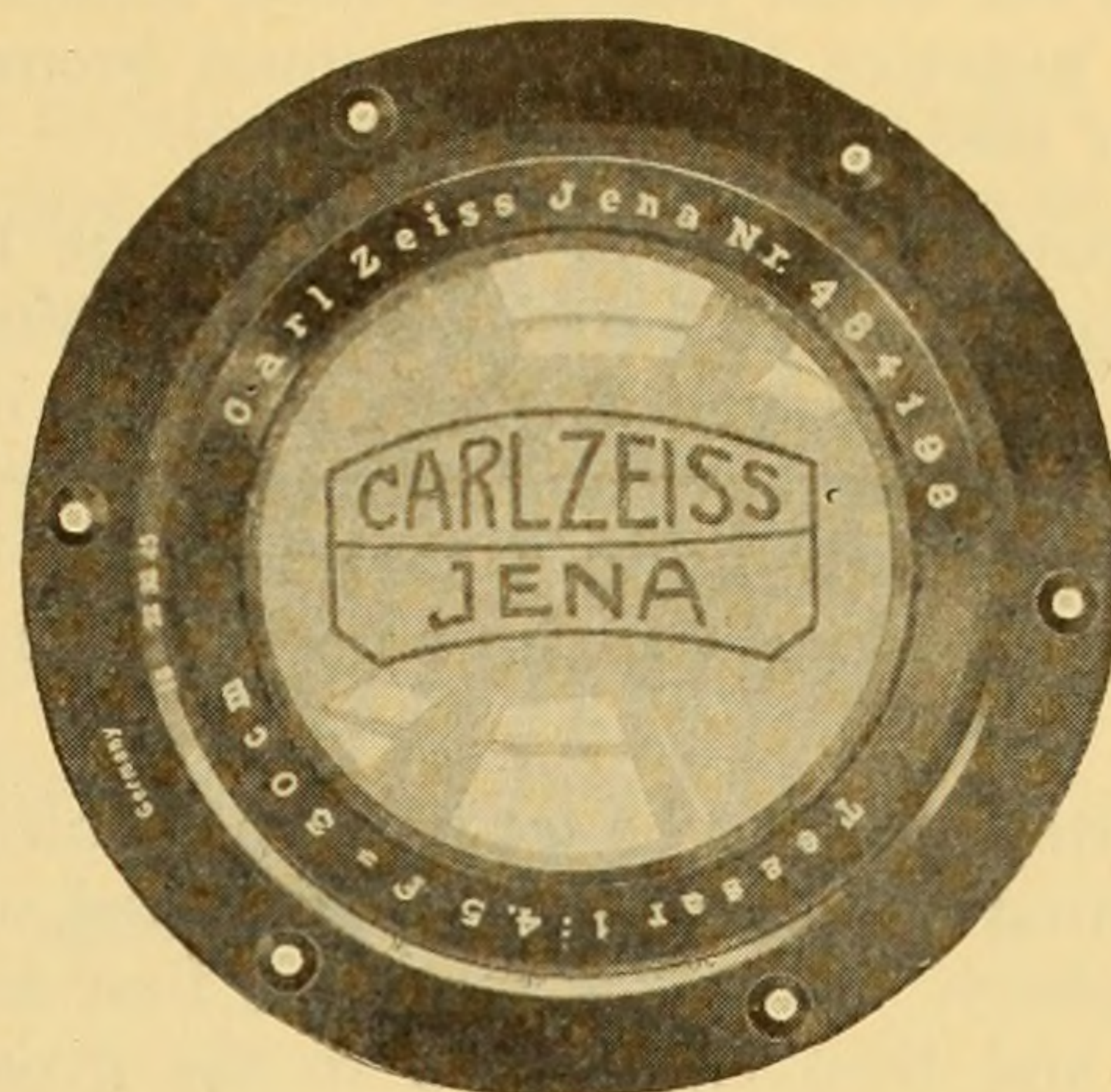
The reading matter to be photographed may be set-up in various ways as follows:

1. By arranging black or white letters cut out of metal, cardboard, celluloid, etc., in parallel grooves on a board or other support.

An ingenious method of preventing easy displacement of the letters is by using magnetized metallic letters on a metal support. Titles composed in this manner cannot be conveniently filed away, but must be reset if a retake is necessary after a prolonged interval.

2. A modification of method 1, is employed by one of the largest title making concerns\*. Individual letters (black letters on a white background) are photographed on to small rectangular sheets of film and copy is then set-up by fitting the sheet film letters in grooves in a frame which is then photographed by transmitted light. The film letters in the frame (white letters on black background) are allowed to overlap slightly so as to obliterate the lines of contact. Negative titles are, therefore, made directly by a single copying. This method has the additional advantages that any size of specially designed lettering is readily secured by simply copying the artist's drawing; photographic copy may be inserted in the frame in place of part of the lettering; while the pressman's

\*"Titling Simplified," Exhibitors Herald, May 24, 1924, P. 49.



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labor involved in the operation of printing the usual title card is eliminated.

3. By hand lettering.

4. By printing either with hand-set or machine-set type on paper or card. Black letters on a white ground are required for direct titles and white letters on a black ground for negative titles. Aluminum bronze or silver leaf is often used in place of white ink.

An alternative method of securing white letters on a black background is to print with black lettering on a translucent support, such as tissue paper or oiled paper; then use this as a negative and make a photographic print on glossy paper. By using a contrasty paper and fully developing the grain of the paper negative may be largely eliminated.

Type matter may also be set up on a "multigraph" machine consisting of a cylindrical drum fitted with grooves on the periphery. The type matter is first assembled on a "pencil" and then transferred to the grooves on the drum.

5. By printing as in No. 4 on a transparent support, such as film base, waxed paper, etc. In order to determine the best medium and the relative effect secured with different media the following experiments were made:

Using the various supports outlined below increasing exposures were given with each support and the resulting exposures developed for a constant time. The title was then selected which just showed signs of "Filling-in." This represented the most contrasty title which it was possible to make with the particular support. The density of the background was then measured. The results obtained were as follows:

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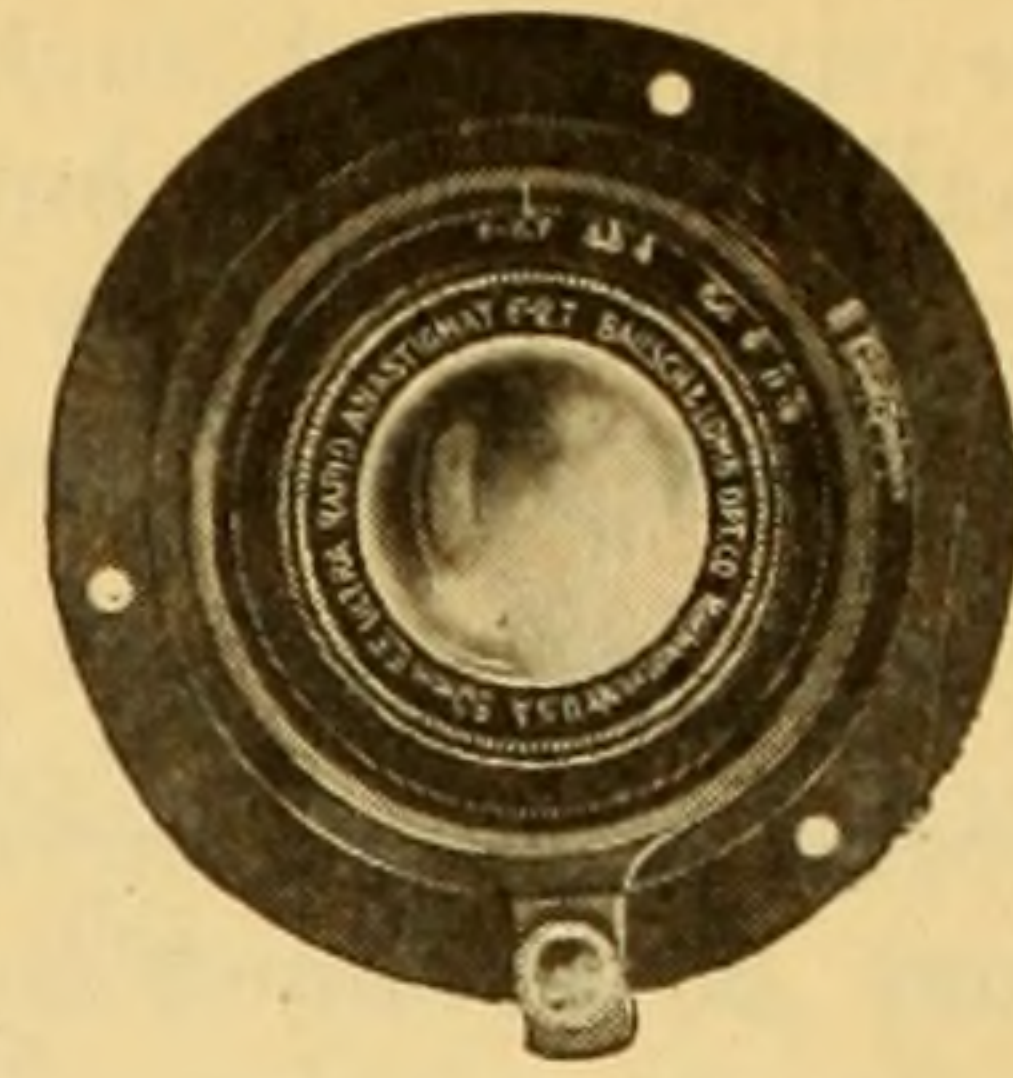
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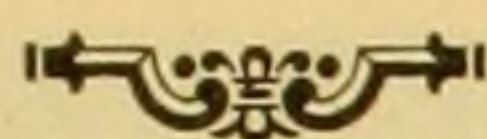
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Nature of Support	Background Density	Remarks
Tissue paper	1.18	grainy
Onion Skin paper	1.44	"
Oiled Tissue paper	1.48	"
Oiled Onion Skin paper	1.50	"
Tracing Cloth	1.20	Pattern of
Film Support with dusted letters	1.66	cloth reproduced
White paper (reflected light)	1.33	

From the table it is seen that dusted lettering on film support gives the most contrast and this method of preparing transparent titles is recommended. The "film title cards" are prepared by printing with "celluloid ink" (a quick drying ink of special consistency) on to Kodaloid and while the ink is still wet, very fine carbon black is brushed over with a fine camel hair brush. When the ink is thoroughly dry the excess lamp black is brushed off and, if necessary, the residual traces are removed by brushing with a soft piece of plush. Very great care in printing is necessary to secure satisfactory impressions on celluloid. Titles on oiled onion skin paper are more easily prepared and give satisfactory results providing the slight resulting graininess of the background is not objectionable. Printed matter on waxed or oiled onion skin paper may be dusted with carbon black in the above manner in order to increase the capacity of the lettering although it is not always possible to thoroughly remove the excess black without smearing the clear paper.

For the sake of economy the title card should not be too large although an 8x10 card with the printed matter fitted in an area 6"x4½" is convenient. The typesetter should always keep within a rectangle, whose sides are in

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the proportion of 4:3. The modern tendency is to eliminate borders of any description.

In case the titles are set up in type, the selection of a suitable type face is a matter for careful considerations. It should preferably be bold in order to lessen the tendency of the letters to "fill in." Suitable type faces are Souvenir, Cheltenham Bold, Rugged Roman, Kennerly, Packard, and Cloister Italic supplied by the American Type Founders Association. Many producers employ type specially designed to suit their individual requirements. A selection of 18-36 point type, upper and lower case is sufficient for most purposes.

Type setting is an art in itself and does not come within the scope of this article\*.

An apparatus for making titles consists essentially of a track supporting a camera and easel which in turn holds the title card. The fundamental requirements are that the title card should be adjustable both vertically, horizontally, and by rotating in a vertical plane while the distance between the camera and easel should be variable so as to accommodate cards of different sizes. The best arrangement is one which permits of moving the camera on a bed in the direction of the easel, while all other adjustments should be attached to the easel. A simple and effective bench consists of two parallel concrete walls about 4'6" high, along the top of which iron runners are fitted, while the camera carriage is bridged across the walls. Details for constructing a fully adjustable easel are given by the author and C. E. Ives\*.

\*"Typography of the Movies," by E. G. Gress, The American Printer, 62:25 (1917).

\*"Improvements in Motion Picture Laboratory Apparatus," Transactions, S. M. P. E., No. 18, 1924.

(Continued next month)

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## Len H. Roos New A.S.C. Member



Ace Cinematographer Has  
Brilliant Record in Many  
Departments of Profession



LEN H. ROOS

*Right: Shows Roos high up in the Canadian Rockies while filming a recent production.*



Len H. Roos has been elected a member of the American Society of Cinematographers, it is announced by the Society.

Roos has been a cinematographer for the past ten years and his career has been one of the most active in the profession. He started at the business in the laboratory end of the game, and his ability is attested to by the fact that not only is he an ace cinematographer but he has installed and managed five laboratories.

At the present time, Roos is connected with the Educational Division of the Fox Film Corporation and is working in British Columbia with headquarters in Vancouver. Some of the most beautiful films ever to reach the screen are those which Roos is producing in his affiliation with the Fox organization.

Among Roos' earlier releases are "When Husbands Go to War," "And Then He Came Straight Home," "War of Too Soon," "A Jitney Submarine" and "Kisses Are Sweet," all of the Atlas Motion Picture Company of Detroit. Subsequently he joined the Canada Film Company for which he made "Self Defense" and "Across Canada," both features.

Then Roos became identified with C. L. Chester

Productions, Inc., for which he made the following Chester-Outing scenics: "Trail of the Snowshoe," "One Peek Was Plenty," "Going Up for Ice," "Bowling Down Big Bend," and "Down the Columbia."

After this he was for one year editor of the film edition of the Detroit Free Press.

He then went to Toronto where he organized the Canadian Fox News and served a year as Canadian editor.

There came then the making of "Big Game Hunting in Florida Everglades," for G. E. Miller productions, after which Roos made three story scenics in his own name, "Enlightening Aunt Ellen," "Calling on Louise" and "Jewel of the Hills."

For Fox Educational, Roos filmed "Canadian Alps" and "The Fur Trapper."

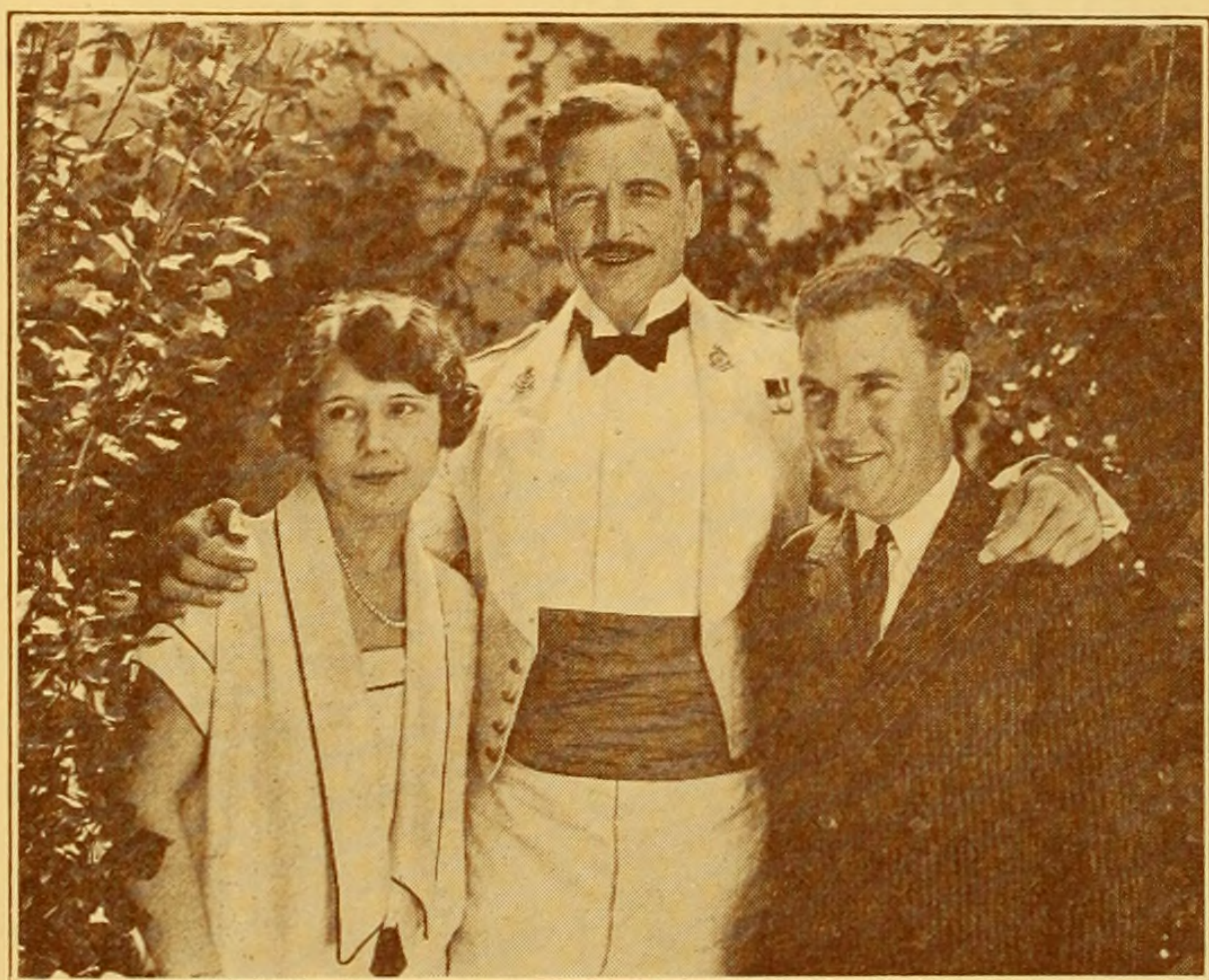
He was the cinematographer in charge of producing "The Canadian Soldier," a photographic record for the archives of the Canadian government of camps and training of soldiers during the war.

In addition, Roos has served as staff correspondent for the following news reels: Pathe News at Atlanta, Ga.;

*(Continued on page 26)*



## Norbert F. Brodin, A. S. C., in Star Role as Benedict



Milton Sills, center, and Mr. and Mrs. Norbert Brodin.

More than a score of Hollywood's leading film stars attended the marriage ceremony of Miss Catherine Ferguson, sister of Helen Ferguson, prominent young film star, and Norbert F. Brodin, A. S. C., cinematographer for "The Sea Hawk" and other Frank Lloyd Productions at the Wilshire Boulevard Christian Church last month. The marriage nuptials were performed by the Rev. M. Howard Fagan. Miss Helen Ferguson, who came from a motion picture location in Colorado for the occasion, acted as her sister's maid of honor and Frank Lloyd, producer-director, was Mr. Brodin's best man.

Among the film notables who attended were Mr. and Mrs. Frank Lloyd, Mr. and Mrs. Milton Sills, Mr. and Mrs. Douglas MacLean, William Russell, Virginia Valli, Carmelita Geraghty, Mr. and Mrs. Wallace Beery, Mrs. Harold Lloyd, Rod LaRocque, Mr. and Mrs. Lloyd Hughes and members of Hollywood's girl star club, "Our Club," of which Mary Pickford is honorary president.

After a brief honeymoon in Northern California, the Brodins will be at home at 1249 Fairfax avenue, Los Angeles.

### LEN H. ROOS NEW A. S. C. MEMBER

(Continued from page 23)

Selig-Tribune, Chicago; Kinograms, Montreal and Toronto; Selznick News and Fox News, British Columbia. For a year and a half he produced the Canadian Topical Review in Toronto each week.

While producing Chester-Outings for C. L. Chester Productions in 1920, Roos went down the full length of the Columbia River (from headwater in Canada to tidewater in Oregon) in a 16-foot rowboat with one companion. Roos and his companion are believed to be the only persons alive who have ever accomplished this feat.

Roos is a specialist in panchromatic scenic work. Among his specializations have been scenic introduction and atmosphere panchromatic work for Reginald Barker productions and special assignments for Karl Brown, A. S. C., for work on James Cruze productions for Paramount. Because of his wide experience in that section, Roos is regarded as an authority on northwestern and Canada locations.

## Moods and Color to Match; What Says the Cinematographer?

Norma Shearer, who is playing the leading feminine role in "The Snob" which Monta Belle is directing for Metro-Goldwyn-Mayer, wears clothes according to her mood, aver Messrs. Charles Condon and Howard Strickling.

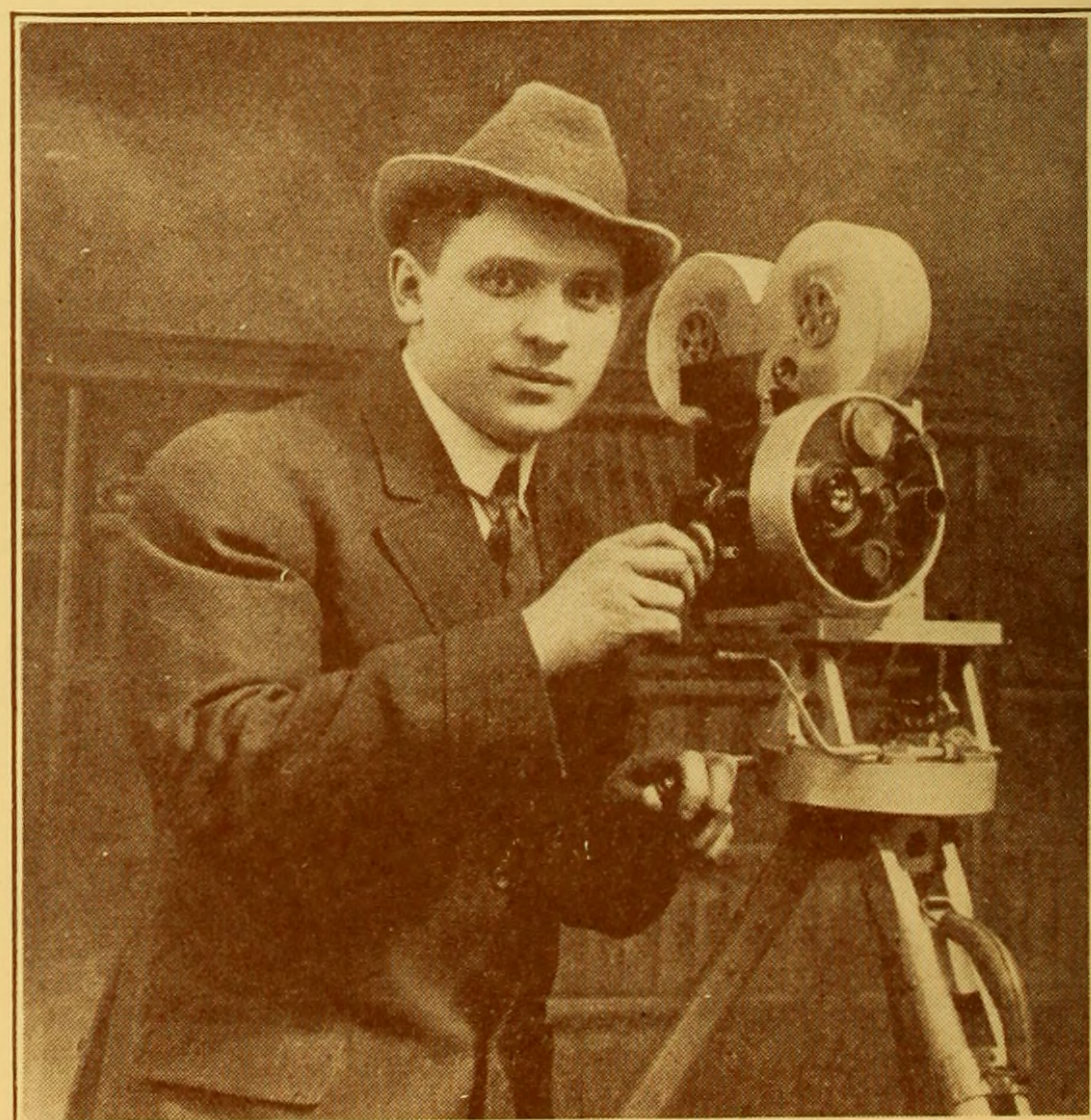
"Not only on the streets but in pictures as well," says Miss Shearer. "I wear not only the shades which are most becoming, but also those which put me in the mood I desire."

"Sophie Wachner, the designer at the Metro-Goldwyn-Mayer studio got me tremendously interested in the psychology of color by telling me just what I should wear and I have found her theory is absolutely correct. Rose and pink make me tremendously happy, so when I want to be cheery on or off the screen I choose them. The former photographs dark and the latter white. Several times when I have been inveigled into wearing wrong shades it has made all the difference in the world in my temperament, so from now on on I intend going absolutely according to the law of colors."

Herbert Hoover, Secretary of Commerce, was the guest of Louis B. Mayer, and saw the entire workings of that producer's big studio during his visit to Los Angeles.

Mr. Mayer toured Secretary Hoover through every department of the huge Metro-Goldwyn-Mayer plant. Hoover was tremendously interested in the laboratory, the costume and property departments, and the building of the big sets. It was the first visit he had ever made to a film studio.

He also saw "The Great Divide" and "The Snob" in the making, and on the latter set met Monta Bell, whom he had known in Washington. Bell was managing editor of the Washington Herald before Hoover bought the publication. He is now directing "The Snob."



Bell and Howell camera, No. One, with Jackson J. Rose, A. S. C., at the crank, at the old Essanay Studios, Chicago, in 1910. Announcements carry news of important changes in new Bell and Howells.



## Phone GRanite 4274

[illegible]

Victor Milner  
Philip H. Whitman  
James C. Van Trees  
Frank B. Good  
H. Lyman Broening

Homer A. Scott  
Fred Jackman  
Charles J. Van Enger  
Gaetano Gaudio  
Gilbert Warrenton

King D. Gray  
Reginald Lyons  
Paul P. Perry  
John F. Seitz  
Karl Brown

Abel, David—with Warner Brothers.  
 Arnold, John—with Metro-Goldwyn-Mayer Picture Corp.  
 Barnes, George S.—with Cosmopolitan.  
 Beckway, Wm.—  
 Benoit, Georges—with Colorado Pictures.  
 Broening, H. Lyman—  
 Boyle, John W.—with Metro-Goldwyn-Mayer Picture Corp.  
 Brodin, Norbert F.—Frank Lloyd Productions, First National, United Studios.  
 Brotherton, Joseph—  
 Brown, Karl—with James Cruze, Famous Players-Lasky.  
 Clark, Dan—with Tom Mix, Fox Studio.  
 Cowling, Herford T.—Travel Pictures, Asia.  
 Cronjager, Henry—with Famous Players-Lasky, New York City.  
 Dean, Faxon M.—with Famous Players-Lasky, New York City.  
 Doran, Robert S.—with Hal Roach Studio.  
 Dored, John—Riga, Latvia.  
 Dubray, Joseph A.—  
 DuPar, E. B.—Stereoscopic Prod. Co., Sacramento, Calif.  
 DuPont, Max B.—Tahiti.  
 Edeson, Arthur—with First National, United Studios.  
 Evans, Perry—  
 Fildew, Wm.—  
 Fisher, Ross G.—with A. J. Brown Productions, Russell Studio.  
 Gaudio, Gaetano—with Norma Talmadge, Joseph Schenck Productions. United Studio.  
 Gilks, Alfred—with Famous Players-Lasky.  
 Glennon, Bert—with Paul Bern, Famous Players-Lasky.  
 Good, Frank B.—  
 Granville Fred L.—directing, British International Corporation, London.  
 Gray, King D.—  
 Griffin, Walter L.—  
 Guissart, Rene—  
 Haller, Ernest—Del Andrews Prod.  
 Heimerl, Alois G.—with Al Davis Prods.  
 Jackman, Floyd—with First National, United Studios.  
 Jackman, Fred W.—directing, Hal Roach Studio.  
 Jennings, J. D.—with First National, United Studios.  
 Koenekamp, Hans F.—with Larry Semon.  
 Kull, Edward—with Universal Studio.

Kurrl, Robert—with Edwin Carewe, United Studios.  
Landers, Sam—with First National, United Studio.  
Lockwood, J. R.—  
Lundin, Walter—with Harold Lloyd Productions, Hollywood Studios.  
Lyons, Reginald E.—with Fox Studio.  
MacLean, Kenneth G.—with "Ben-Hur," Rome, Italy.  
Marshall, Wm.—with Carlos Prods.  
Meehan, George—with Henry Lehrman, Fox Studio.  
Milner, Victor—with Joseph M. Schenck Prod.  
Morgan, Ira H.—with Cosmopolitan.  
Norton, Stephen S.—with Universal Pictures Corp.  
Overbaugh, Roy F.—New York City.  
Palmer, Ernest S.—  
Perry, Harry—  
Perry, Paul P.—  
Polito, Sol—with Hunt Stromberg Productions.  
Ries, Park J.—  
Rizard, George—New York City.  
Roos, Len H. —Leigh-Spencer Bldg., Vancouver, B. C.  
Rose, Jackson J.—Clarence Brown, Universal.  
Roshier, Charles—with Mary Pickford, Pickford-Fairbanks Studio.  
Schneiderman, George—with Fox Studio.  
Scott, Homer A.—First National, United Studios.  
Seitz, John F.—with Rex Ingram.  
Sharp, Henry—with Thomas H. Ince.  
Short, Don—  
Smith, Steve, Jr.—with Vitagraph Studio.  
Steene, E. Burton—New York City.  
Stumar, John—with Universal Studio.  
Stumar, Charles—with Universal Studio.  
Tolhurst, Louis H.—"Secrets of Life," Microscopic Pictures, Principal Pictures Corporation.  
Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.  
Turner, J. Robert—with Fox.  
Van Buren, Ned—New York City.  
Van Enger, Charles—with Ernst Lubitsch.  
Van Trees, James C.—with First National, United Studios.  
Warrenton, Gilbert—with Harry Pollard, Universal City.  
Whitman, Philip H.—with Famous Players-Lasky, New York City.  
Wilky, L. Guy—with William de Mille, Famous Players-Lasky.

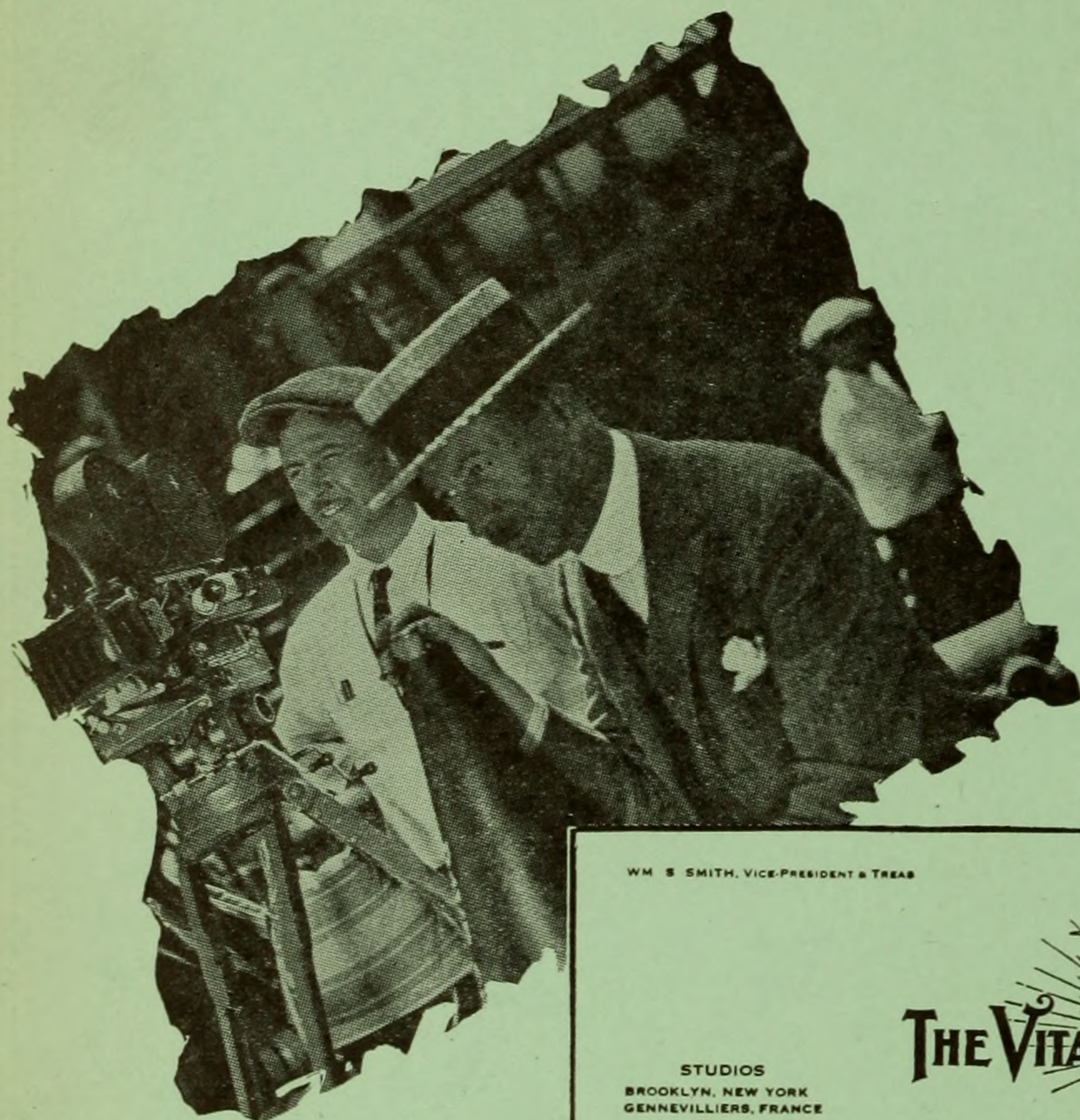
Edison, Thomas A.—Honorary Member.  
Webb, Arthur C.—Attorney.

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth, the meeting of the Board of Governors.

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LOS ANGELES, CAL.  
August 21, 1924

Mr. H. F. Boeger, President,  
Mitchell Camera Company,  
6019 Santa Monica Blvd.,  
Los Angeles, Calif.

My Dear Sir:

The David Smith Company has just finished shooting scenes for "Captain Blood," a twelve-reel super special, in which I used a Mitchell camera on every shot with entire satisfaction.

I believe we have a record in that over 300,000 feet of negative was exposed without a single scratch or film abrasion. Considering the adverse conditions under which most of the shots were made I feel it to be a wonderful performance.

It is my pleasure to enthusiastically recommend the Mitchell camera to the profession.

Very truly yours,

*Steve Smith, Jr. A.S.C.*

Chief Cinematographer  
Vitagraph Company